

Wind Ensemble

DAVID KEHLER, Conductor

"Happy 100th Lenny!"

A Musical Celebration of Leonard Bernstein

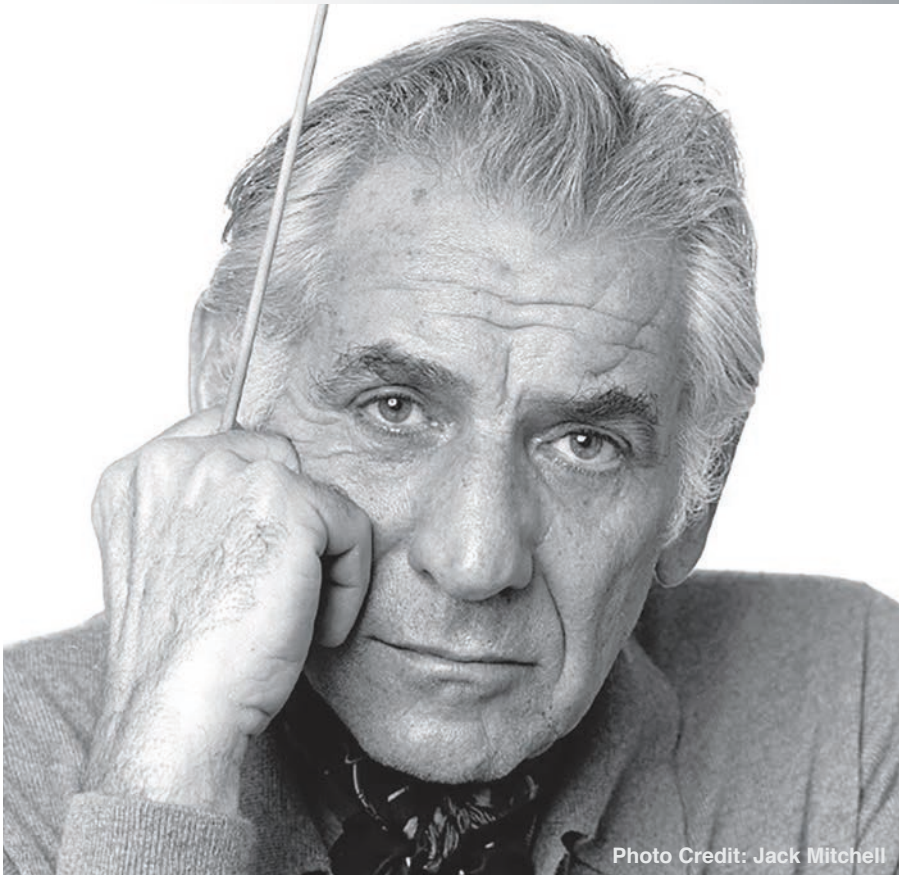


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Thursday, September 13, 2018 at 8 pm
Dr. Bobbie Bailey & Family Performance Center, Morgan Hall
Eighth Concert of the 2018-19 Concert Season



Kennesaw State University Wind Ensemble presents

"Happy 100th Lenny!"

A Musical Celebration of Leonard Bernstein

LEONARD BERNSTEIN (1918–1990)

Overture to *Candide*

transcribed by Clare Grundman (1955/1986)

Make Our Garden Grow

transcribed by Joseph Kreines (1955/2017)

Suite

from *Mass*

transcribed by Michael Sweeney (1971/2009)

INTERMISSION

Prelude, Fugue and Riffs (1955)

Four Dances

from *West Side Story*

arranged by Ian Polster (1957/1980)

I. Sherzo

II. Mambo

III. Cha-cha

IV. Cool (Fugue)

Slava!

transcribed by Clare Grundman (1977)

Program Notes

Leonard Bernstein (1918–1990)



Aug. 25, 2018, marks the centennial of Leonard Bernstein's birth. He was a singular American talent and one of the great orchestra conductors of his generation. He was also a composer of symphonies, ballets and hit musicals, a teacher, a television personality, and a complicated man with a complicated personal life.

If there was one moment when Leonard Bernstein became Leonard Bernstein, at least to the general public, it was at a concert by the New York Philharmonic on Nov. 14, 1943, at Carnegie Hall in Manhattan. The conductor, Bruno Walter, called in sick. The 25-year-old Bernstein stepped in with only a few hours' notice and without a single rehearsal. "When my father climbed up on that podium in Carnegie Hall and conducted the New York Philharmonic on a national radio broadcast that Sunday afternoon, that was why it was front page news the next day. Like, 'Local boy makes good,'" says Jamie Bernstein, the late conductor's daughter. In just the following year alone, Bernstein premiered his first symphony, *Jeremiah*, his first ballet, *Fancy Free* and his first Broadway musical, *On the Town*.

Bernstein grew up outside of Boston, born to Russian immigrant parents. His father, Sam, had every expectation that his son would follow him into the hair and beauty products business, to the point that he wouldn't pay for young Leonard's piano lessons. Nevertheless, Bernstein studied at Harvard and the Curtis Institute of Music, and spent summers at Tanglewood, the Boston Symphony Orchestra's seasonal home in the Berkshires. It was there that Bernstein came under the influence of conductor Serge Koussevitzky and composer Aaron Copland.

Leonard Bernstein's achievements included Kennedy Center Honor for Lifetime of Contributions to American Culture through the Performing Arts, 11 Emmy Awards, election to the Academy of the American Academy and Institute of Arts and Letters, and the Lifetime Achievement Grammy Award from the National Academy of Recording Arts and Sciences.

Overture to *Candide*

Leonard Bernstein always said he wanted to write "the Great American Opera." He probably came closest with *Candide* (1956), which he labeled "a comic operetta." Based on Voltaire's satirical novel of 1759, it chronicles the misadventures of Candide, a naive, pure-hearted youth, and his much more tough-minded sweetheart, Cunégonde.

The sparkling overture captures the frenetic activity of the operetta, with its twists and turns, along with Candide's simple honesty. From the very beginning, though, the overture was a hit and swiftly became one of the most popular of all concert curtain raisers. Brilliantly written and scored, flying at breakneck speed, it pumps up the adrenaline of players and listeners alike. It features two of the show's big tunes: the sweeping romantic one is Candide's and Cunégonde's love duet "Oh Happy We," while the wacky up-tempo music is from Cunégonde's fabulous send-up of coloratura soprano arias, "Glitter and Be Gay."

Make Our Garden Grow

Near the end operetta *Candide*, Candide and his love Cunegonde sing *Make Our Garden Grow*, in which Candide realizes that the only purpose of living is to cultivate the earth and to create a garden. This remarkably beautiful closing number has gone on to become a beloved and familiar classic, taking on a life all its own.

Suite from *Mass*

Bernstein's *Mass* was a monumental 90-minute work written for the opening of the John F. Kennedy Center for the Performing Arts in Washington. Commissioned by Jacqueline Kennedy, it premiered on September 8, 1971, conducted by Maurice Peress and choreographed by Alvin Ailey. The striking and beautiful work includes the music *Alleluia*, *Sanctus*, the well-known *A Simple Song*, *Agnus Dei*, *Offertory* and *Almighty Father*.

Originally, Bernstein had intended to compose a traditional Mass, but instead decided on a more innovative form. The work is based on the Tridentine Mass of the Roman Catholic Church. Although the liturgical passages are sung in Latin, *Mass* also includes additional texts in English written by Bernstein, Broadway composer Stephen Schwartz, and Paul Simon (who wrote the first quatrain of the trope "Half of the People"). The work is intended to be staged theatrically, but it has also been performed in a standard concert setting.

Prelude, Fugue and Riffs

In 1949, Bernstein took his penchant for jazz composition straight to the heart of the genre when he agreed to write a piece for famed clarinetist Woody Herman and his Thundering Herd big band. The result was *Prelude, Fugue and Riffs*, a work intended to be part of a series of jazz-influenced pieces by prominent classical composers commissioned by Herman, a collection that already included Igor Stravinsky's *Ebony Concerto*. Unfortunately, by the time Bernstein completed the score in November 1949, the Thundering Herd had disbanded and Herman would never perform the piece. Bernstein rescored some of the music for pit orchestra in 1952 as a ballet sequence in his stage comedy *Wonderful Town*, but it wasn't until 1955 that the original *Prelude, Fugue and Riffs* was premiered. Benny Goodman performed the piece with the composer conducting as part of a telecast hosted by Bernstein called, "What is Jazz?"

Prelude, Fugue and Riffs was largely ignored for some time afterward, however, being overshadowed by the tremendous success of *West Side Story* in 1957. It is only in the past few decades that the piece has been recognized for its singularly unique place in the repertoire. Even though the work is scored for conventional jazz band and is thoroughly rooted in the "hot" swing and blues style, Bernstein cleverly uses traditional classical elements in the music's construction. The *Prelude* is strictly for the brass, with angular syncopated statements alternating with heavy, slow swing interludes. The *Fugue* enters without a break and is written for the saxophone section alone. Bernstein skillfully blurs the bar lines, moving the original fugue subject around in every direction. A solo piano takes over to start the *Riffs* section, and the solo clarinet is introduced for the first time. The whole band joins in with an infectious "riff," combined with themes from the preceding *Prelude* and *Fugue*. No holds are barred in the final frenzied bars of the piece as the players are instructed by the composer to repeat the last phrase "as many times as seems psychologically right (that is, to an 'exhaustion point')."

Four Dances from West Side Story

West Side Story was Bernstein's greatest popular success. Characterized as an American *Romeo and Juliet*, the work is noted for its "extraordinary dance sequences, melodic characterization, musical continuity, cohesive plot construction, and excellent orchestration." With a romantic setting against a background of social and racial and ethnic strife, Bernstein's music reflects

the countless emotions which permeate Stephen Sondheim's lyrics. From a basic mood of studied nonchalance and defiance by the juvenile set, the music at times becomes devout and tender or, in contrasting sections, dynamic in intensity.

The dances included in this medley are *Scherzo*, *Mambo*, *Cha-cha*, and *Cool (Fugue)*.

Slava!

When Mstislav Rostropovich ("Slava" to his friends) invited Leonard Bernstein to help him launch his inaugural concert as Music Director of the National Symphony Orchestra, he also asked him to write a rousing new opening piece for the festivities. This overture is the result, and the world premiere took place on October 11, 1977, with Rostropovich conducting his orchestra at the Kennedy Center for the Performing Arts in Washington, D.C.

The first theme of *Slava!* is a vaudevillian razz-ma-tazz tune filled with side-slipping modulations and sliding trombones. Theme two, which prominently features the electric guitar, is a canonic tune in 7/8 time. A very brief kind of development section follows, after which the two themes recur in reverse order. Near the end they are combined with a quotation (proclaimed by the ubiquitous trombones) from the "Coronation Scene" of Moussorgsky's Boris Goudonov, where the chorus sings the Russian word "Slava!", meaning "glory!" In this way, of course, the composer is paying an extra four-bar homage to his friend Slava Rostropovich, to whom this overture is fondly dedicated.



Personnel

Listed alphabetically to emphasize the importance of each part

FLUTE/PICCOLO

Ruth Bearden, Woodstock
Lorin Green, Augusta
Madison Hart, Cumming
Rachel Reaves, Lawrenceville

OBOE/ENGLISH HORN

Savannah English, Fayetteville
Christina Pacetti, Newnan

BASSOON/CONTRA BSN

Briana Curtis, Dallas
Grayson Saylor, Flowery Branch
Meghan O'Harra, Lawrenceville

CLARINET (Eb, Bb, Bcl, CBcl)

Brenden Ayestaran, Gainesville
Jessica Bell, Atlanta
Simon Cheeck, Kennesaw
Matthew Hodgetts, Marietta
Oliva Kesler, Martin
Faith Kirkpatrick, Powder Springs
Natalie Klein, Jasper
Grace Liebl, Guyton
Emily O'Connor, Dallas

SAXOPHONE

(Sop, Alto, Tenor, Bari, Bass)

Raphael De Jesus, Cumming
Jacob Martinez, Roswell
Sean McOsker, Ringgold
Andrew Shaw, Nashville
Jonathan Steltzer, Marietta
Mason Upshaw, Marietta

HORN

Virginia Hyde, Kennesaw
Heather Leach-Trickel, Omaha, NE
Hayden McAfee, Acworth
Johnny Stewart, Ringold
Will Worthan, Acworth

TRUMPET

Miles Bonaker, Cumming
Jake Gearrin, Dallas
Jacob Greifinger, Marietta
Jacob Lack, Alpharetta

TRUMPET (cont.)

Ra Sheed Lemon, Kennesaw
Jordan Mader, Dalton
Eli Rickles, Alpharetta

TROMBONE

Wesley Dale, Marietta
Victoria Schrote, Milton
Matt Scott, Kennesaw
Kirill Wood, Augusta

BASS TROMBONE

Sam Boeger, Acworth
Peter Sullivan, Richmond Hill

EUPHONIUM

Andrew Berry, Johns Creek
Mike Long, Dallas

TUBA

Nick Collins, Milton
Kobe Greene, Canton
Lucas Welch, Marietta

STRING BASS

Daniel Kim, Duluth

PIANO

Connor Sullivan, Adairsville

HARP

Teresa Sheppard, Marietta
Laurel Buchanan, Roswell

PERCUSSION

Christopher Bowers, Lilburn
Jared Cook, Alpharetta
Andrew Creech, Cumming
Jason Frey, Warner Robbins
Michael Makrides, Milton
Veta Sukhai, Kennesaw
Andrew Yi, Johns Creek

ENSEMBLE ASSISTANTS

Jonathan Steltzer
Mason Upshaw

KENNESAW STATE UNIVERSITY BANDS

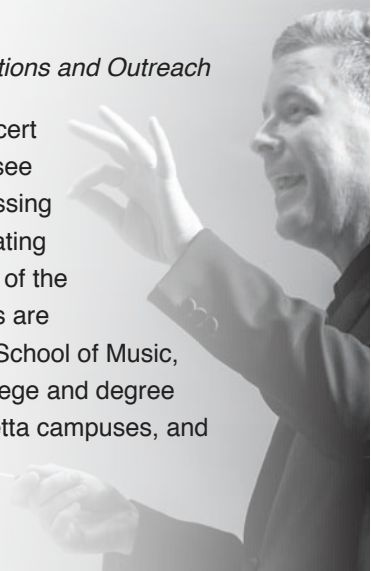
David Kehler, *Director of Bands*

Debra Traficante, *Associate Director of Bands / Director of Athletic Bands*

Trey Harris, *Assistant Director of Bands*

Richard Peluso, *Coordinator of Band Operations and Outreach*

Founded in 1996 as a small community concert band, the KSU Band Program continues to see rapid growth and expansion. Now encompassing five major ensembles with over 450 participating students, the KSU Bands have become one of the largest programs in Georgia. Our ensembles are comprised of the finest music majors in the School of Music, as well as students that represent every college and degree program from both the Kennesaw and Marietta campuses, and include the KSU Wind Ensemble, Wind Symphony, University Band, Basketball Band, and "The Marching Owls."



Kennesaw State University Wind Ensemble

Formed in 1996, the Kennesaw State University Wind Ensemble performs a diverse repertoire encompassing large works for band, wind ensemble repertoire, and chamber music. The KSU Wind Ensemble continues to lead in supporting and creating consortiums for the development of new music, which have included the creation of new works by Steven Bryant, Paul Dooley, Geoffrey Gordon, Zhou Long, David Maslanka, Michael Markowski, Carter Pann, Joel Puckett, James Stephenson, Christopher Theofanidis, and Pulitzer Prize winner, Joseph Schwanter. In addition, leading composers Chen Yi, and Pulitzer Prize winners David Lang and Joseph Schwanter have recently visited and worked directly with the ensemble and its students.

Because of KSU's continued close relationship with the Atlanta Symphony Orchestra, Georgia Symphony Orchestra and Atlanta Opera Orchestra, collaborations and performances have resulted with many of those principal players. The KSU Wind Ensemble continues to serve as an important musical voice in the Atlanta Metropolitan area, and has been featured frequently on 90.1 FM (WABE- Atlanta public radio).

In 2012 and 2016, the KSU Wind Ensemble was a selected and featured ensemble at the Southern Division College Band Directors National

Association Conferences, and in 2017, were featured at Georgia Music Educators Association Conference in Athens, Georgia. In addition, the KSU Wind Ensemble was the Winner of the 2013 American Prize for best wind ensemble/concert band performance in the United States, and in 2016, released its first professional recording under the Centaur recording label featuring the music of Chen Yi.



David Kehler, conductor since 2009, has served as Music Director and Conductor of the KSU Wind Ensemble. In addition, Dr. Kehler teaches courses in instrumental conducting, symphonic repertoire, and twentieth century music. Along with his university responsibilities, professor Kehler currently serves as Music Director and Conductor of the Atlanta Wind Symphony, and as President-Elect for the College Band Directors National Association-Southern Division.

An advocate of new music, Professor Kehler has commissioned nearly two-dozen leading composers, including several Pulitzer Prize winners to write new compositions for wind ensemble. Performing music beyond the KSU campus, the KSU Wind Ensemble can also be heard frequently on 90.1, Atlanta Public Radio, along with being featured at the College Band Director's National Association Convention (two times), and most recently at the 2016 GMEA State Conference, in Athens, Georgia. In 2013, the KSU Wind Ensemble won the American Prize for best university wind ensemble/concert band recording in the United States.

Previously, Dr. Kehler served as Associate Conductor of America's Premiere Windband; The Dallas Winds, and served as Founder and Conductor of the Greater Dallas Youth Orchestra Wind Symphony. Previous academic appointments were at Southern Methodist University, the University of Rhode Island, and Bay City Western High School, in Bay City, Michigan. Growing up in Michigan, Dr. Kehler received his Bachelor of Music Education and Master of Music in Conducting degrees from Michigan State University, followed by his Doctorate of Musical Arts degree in instrumental conducting from the University of Texas at Austin.

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Elizabeth Koch Tiscione, *Oboe*
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Anthony Georgeson, *Bassoon*
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Hollie Pritchard, *Trombone*
Brian Hecht, *Bass Trombone*
Jason Casanova, *Tuba / Euphonium*
Paul Dickinson, *Tuba / Euphonium*
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Kenn Wagner, *Violin, Chamber Music*
David Coucheron, *Orchestral Studies*
Catherine Lynn, *Viola*
Paul Murphy, *Viola*
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Oral Moses	Heather Witt
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Erika Tazawa, *Collaborative Piano*
Julie Coucheron
Robert Henry
Huu Mai
John Marsh

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Wes Funderburk, *Jazz Trombone, Jazz Ensembles*
Karla Harris, *Vocal Jazz*
Tyrone Jackson, *Jazz Piano*
Marc Miller, *Jazz Bass*
Sam Skelton, *Jazz Ensembles*
Rob Opitz, *Jazz Trumpet*
Trey Wright, *Jazz Guitar, Jazz Combos*

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Nancy Conley, *Philharmonic Orchestra*
Trey Harris, *University Band, Marching Band*
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Oral Moses, *Gospel Choir*
Eileen Moremen, *Opera*
Nathaniel F. Parker, *Symphony Orchestra*
Debra Traficante, *Wind Symphony, Marching Band*
David Kehler, *Wind Ensemble*

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Susan M. Grant Robinson, *Associate Director for Administration*
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June Mauser, *Administrative Associate*
Daniel Pattillo, *Technical Manager*
Richard Peluso, *Coordinator of Band Operations and Outreach*
Shawn Rieschl Johnson, *Associate Director for Operations & Programming*

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KSU Faculty Jazz Parliament
Georgia Youth Symphony Orchestra and Chorus
KSU Faculty Chamber Players
Summit Piano Trio
KSU Community and Alumni Choir



Welcome to the Bailey Performance Center! Thank you for making time in your busy schedules to support the performances of the Kennesaw State University School of Music. We are excited that you are here and we appreciate your love of music and support of our faculty and students and musical guests!

The School of Music at Kennesaw State University continues to be an exciting place! This year's *Signature Series* features four wonderful performances that we know will be memorable and well worth your investment. The 27-time Grammy Award winning Atlanta

Symphony is with us again. We so value our professional relationship with this orchestra and we love having them here on our Morgan Stage. If you have not yet purchased your season tickets, I encourage you to do so as soon as possible.


Having just completed our 10th Anniversary Season, the Dr. Bobbie Bailey & Family Performance Center is poised to begin the next decade of bringing you outstanding musical performances and artists from around the world! The Bailey Center continues to be transformational in the life of our School and for you, our patrons!


We are continuing our *Name a Seat* campaign this year. If you have a friend, loved one, child, student, teacher, or significant other that you would like to honor or memorialize, we welcome your support. Your \$1,000 gift to the *Name a Seat* endowment helps us to ensure that we can continue to bring you amazing musical performances well into the future.


I look forward to a long and rewarding relationship with you. With your continued support of music and the arts, I look forward to all we accomplish together!


Stephen W. Plate, *Director, KSU School of Music*

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